

SPATIAL TURN IN HISTORY AND HERITAGE SITE AS AN INTERFACE BETWEEN PAST AND PRESENT

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1. Introduction

The perception and management of heritage site had long been influenced by *Authorized Heritage Discourse* [1]. For recent 20 years, critiques to heritage practices are heard more than often, which leads to the development of a new branch in heritage studies. That is *Critical Heritage Studies* [2] which focuses on deconstructing the notion of heritage, problematizing its related practices and proposing new concepts referred to locality. With this critical perspective, heritage is viewed as discourse and discursive practice [3]. Through analyzing heritage discourse, Laurajane Smith, the leading scholar in *Critical Heritage Studies*, pointed out: “there is, really, no such thing as heritage.” Heritage by nature constitutes ideology, discourse, value and so on [4]. We could interpret heritage as discursive practice in all. Her book *Uses of Heritage* identifies dominant heritage discourses from UNESCO and ICOMOS and notes such cases in the UK, **Australia, New Zealand, America** are governed by *Authorized Heritage Discourse*, in which a concept called authenticity has fixated the heritage site as a thing in the past [5]. Thus Heritage practices turned to be part of post-industrialism, which favors material culture negotiated and reflected in tourism, museums and archeological parks. Generally speaking, many western scholars assume that museums have contributed enormously to visual and artistic perception on heritage, but exhibited artifacts are alienated with life experience. In other words, heritage viewed as dead objects in exhibition [6]. Archeological parks have achieved to turn historical sites into nostalgic cityscape and *Authorized Heritage Discourse* has become the only way to perceive them [7]. With impact of tourism, heritage sites were managed in the framework of consumption and market [8]. In China it is the same situation. On one hand, locals’ life style is marginalized or commercialized. Multicultural spaces are all developed into tourist spots. On the other hand, tourists made efforts to visit the site but the cultural experience was turned into linear sight-viewing [9].

To the above critiques, I am making inquiries: (1) as place or space, how representation of heritage site could untie itself from *Authorized Heritage Discourse*? (2) how heritage site related to the past could be associated with contemporary life again? (3) how Chinese heritage site could be innovative in management and uses, without simple modeling western experience? To investigate such questions, spatial turn in history provided me a chance to recognize layers of meanings in space. Space, as an ontological existence, could live with time and never fails. It blurs boundaries between past and present, reality and imagination [10]. Further, the concept of space presupposed competing ideas or values, and could cover various modes of thinking and cultural discourses. So borrowing ideas in spatial history,

I would investigate these research questions in the most important cultural and historical city-Qufu in China. Though being transformed into modern cityscape, Qufu is recognized as a well-known ancient city-*Capital of Lu State*. It is also the hometown of Confucius, the most well-known master in China. For over 2600 years, Qufu keeps rich historical remains and in light of China's cultural rejuvenation plan, the city is reusing heritage sites (eg: archeological park of the Ancient Lu State and eco-system establishment in water and river [11]). These cultural projects are in implementation and my research has inter-dialogically influenced their heritage practice and re-conceptualization of cultural heritage. Since July, 2012, I have been, with a cultural study group from Zhejiang University, taking part in one project focusing on preservation and management of heritage sites funded by World Bank. We have a whole review of local historical texts and related cultural discourses on one site called *Pan River*. This paper would show how Pan River where I did my fieldwork for three months could be turned into a historical space. It should be noted that Pan River is abundant in both historical records and cultural memories. But now apart from one *Wen Chang Temple* (1894 -) preserved on site, all material existences have gone for rehabilitation and restoration works by the government. *Authorized Heritage Discourse* has marginalized many other discourses or concerns from other parties and the site has become an arena of competing discourses. But opposite to this practice, one spatial narrative in ancient time could offer alternative understanding to heritage site reuses. This narrative is recorded on inscription of a lost stone tablets on site. It shows how the ancient official together with his subjects reuses the heritage site by searching the past. They read extensively local historical records as well as consult the locals for connecting the past to present. Hence, I will analyze and interpret spatial-temporal relations showed in this case, where the unchangeable value governs site management and it would inspire the reuse or management of heritage site at present.

2. From deep mapping to historical space

Spatial turn is the latest theoretical perspective in study, where deep mapping [12] was proposed as a new approach to collect historical data in space and show its meaning in layers. Borrowing the idea of deep mapping, I use it to rethink and understand the past on heritage site. Since 1970s, postmodern thoughts begin to influence various disciplines using spatial vision on many research topics that help to construct new spatial theories. Recent years, Denis Gosgrove, David Harvey, Edward Soja and other leading scholars in geographical studies claim that grand, systematic, and universal historical narrative is being transformed to cultural, experiential, and local spatial narrative. Such thoughts have influenced approaches on sociology, history, literature, and ethnography [13]. In history, spatial turn could offer a new perspective on heritage site study that requires a new understanding to the past. Past, positioned in spatial-temporal environment, is to be interpreted as constant meaning-making process in reality. And a group of historians and other scholars make consensus in developing a new humanistic study named spatial humanity [14]. They apply concepts like space, time, and place to problems central to an understanding of society and culture.

Inspired by spatial history, my research on heritage site could employ its idea of deep mapping "to reveal the confluence of actions and evidence and to trace paths of intellectual exploration by making use of a new creative space that is visual, structurally open, multimedia, and multi-layered." [15] Thus, detailed multimedia depictions of *Pan River Site* could be achieved. For doing so, first, the location of *Pan River* should be identified. To my review, after thousands of years, *Pan River* site is now narrowly recognized as *Ancient Pan Pond*

but according to oral history and historical texts, Pan River used to be a running river. Actually, contemporary places like *Qufu Normal School*, *City Moat*, *Memorial Archway* in front of Confucius' Temple and the Water Gate, etc could all be counted as the heritage site of *Pan River*. In ancient time, the headwater of *Pan River* is from *Literature Well*, which gives water heading to the west. Second, layers of historical meanings could be viewed as fragments constantly recorded in historical books like *Book of Poetry*, *History of the Grand Historian*, *History of Han Dynasty*, and *Commentary on Waterway System*. Also local gazetteers of different epochs of time also recorded differently of the same place. I viewed them as the footprints of time in space. Today, stories about this site recalled by local records are complicated and abundant¹, for example, people all remembered and talked Qianlong emperor and his visit to Qufu. Qianlong emperor stayed at the temporary residential palace beside the Pan river. Locals recalled it used to be a place that Kong people have a stroll and there is a story on how it is a *Dummy Hole*. In the 1950s, related to Qianlong emperor and Kong people the landscape was esthetically natural with circled waterway, in which a pavilion stands in the middle and lotus is on both sides of the pond. Also, three generations of Wang family went to school at *Wen Chang Temple (Ancient Pond Primary School)* and "it is the heavenly power that helps to divert Pan River water, which runs from East to West" (most of the water goes from west to east because of topography). In all, histories on Pan River could be endless retold either in forms of oral history or historical records. Of all times, the people, buildings, objects, flora and fauna that exist along the river are inseparable from the activities of everyday life. But it is interesting to find as a discursive tradition in recording, the source of Pan River's signification could be traced to the ancient classic *Book of Poetry*. It is the principle of innovative uses of this heritage site. So next, I will show an embodied cultural value of *Pan River* from its original meanings in *Ancient Educational Hall* built on this place recorded in *Book of Poetry*. And the flexibility in using the site is reigned in an educational mode of thinking which would foster an idea that helps to rebuild the physical as well as spiritual well-being of *Pan River* by finding its source.

3. Spatial value on heritage site: Pan River

As historical space, cultural meanings of *Pan River* are from various discourses through different epoch of times. But all meanings are coming from the canonical text in *Book of Poetry* (one of the five classics, the most important ancient book) in China. This indicates different cultural discourse holds the value of this original text and it exerted pragmatic influence on temporary heritage practices for its respect for and uses of the past [16]. In other words, the presentation of past on *Pan River* is not mere cultural meanings rather it shows a dialectical meaning-making process generated from the spirit of canonical text. As the Chinese scholar on classics says canonical exegesis is to record and reinterpret ancient texts¹⁷. Pan River is recorded in *Book of Poetry*. Scholars and men of letters in ancient China would make interpretations on this site and have new meanings extracted out to enlighten reuses of heritage sites. *Pan River · Eulogy on Lu State · Book of Poetry* records "Joyce on the Site of Pan River" and it refers to after Duke Lu established the Educational Hall, he enjoyed to be with talents in self-disciplined mind and well-behaved manners¹⁸. The place could reflect a feeling that this state is an etiquette-valued, education-prevalent, morality-respected, ethics-observed place. For example, Mao Heng in Han

1 See the fieldwork note and record transcription (4/27/2013-5/7/2013)

Dynasty (BC 202-220) records the location and form of Pan River: "Pan, pronounced with the same meaning of half, is probably the one running from the west to east gate and the north holds no water." [19] There is a list of interpretations in different times, and it could apparently acclaim that the original meaning of Pan River would make the present an aura [20].

As originality to constant meaning-making afterwards, educational significance of Pan River may influence site uses for thousands of years. Educational Hall (BC 770-BC 476), Ling Guan Palace (BC 202-9), Kong Duke's Palace (1368—1644), Qian Long Emperor's Temporary Residence (1711—1799), etc are the responsive examples to such meaning-making cases. As an old saying goes in China "*Education Value Runs through West and East, like the Wind*". It means the silent educational value impact subconsciously on time and space. This is also how "*Joyce on the Site of Pan River*" as value is represented and understood in different times on the spot. To take one case as an example, it is recorded in the *Yan State Gazetteer* (1573 - 1620): Pan River, named Yu Water, is on the west side of Old Town. It is originated from *Pao Ma Well*(refers to Wen Xian Well) and runs east to Si River. It is where the "Joyce on the Site of Pan River. To Pick up Celery with Joy" talked about [21]. Another item says: "*Literature Well* is on the south east and it runs to the River of Yi where the Pan Palace was. It is just the "Joyce on the Site of Pan River". " [22] Obviously, the phenomenological record of Pan River is also called Yu River in Ming Dynasty and its source is Pao Ma River, and the meanings could be traced to "*Joyce on the Site of Pan River*." *Yi Tong Gazetteer in Qing Dynasty* also refers the site's original meaning to *Book of Poetry*. It says "in the county of Qufu, on south east corner, *Book of Poetry· Lu Eulogy* recorded the Pan Palace that was built after the Lu Duke tamed the minority," [23] Li Daoyuan, a well-known Chinese ancient geographer, recorded in *Commentary on the Waterways* that: "Lin Guang Palace is located on the south east. In the west, the tower is 80 inches and the water runs to a length of 60 steps. There stands a tablet stone. It is where "Joyce on the site of Pan River" is." [24] All commentaries on different places of the site refer to the original meaning on Pan River. In Ming dynasty, people reinterpret its meaning and make a façade of a bridge in front of Confucius Temple, using the cultural meaning of Pan River. Since then, each state, city, and county would dig a well in front of Confucius Temple that referred educational meaning to Pan Pond. It generates new cultural meanings still popular today like the one who ranked the first in Imperial Civil Examination could go across the bridge to pay tribute to Confucius. Today, this architectural design and space planning could be still seen in many cities where Confucius Temple is still rebuilt. Mr. Peng, an ordinary Qufu citizen, is one of my informants living not far from the Ancient Pan Pond. He told me in 1950s, the running water still linked together the educational places, like Literature Well, Ancient Pan Pond, Qufu Normal School and channels in front of Confucius Temple, finally to be out the Ancient Ming city from Water Gate [25]. Such a landscape like a series of plots was embedded in the spatial line of one river, representing educational significance in nature. And this is what I refers to the spatial value on heritage site.

To preserve such nature, one common practice on heritage site is to establish tablet stone for marking the space. Qufu local gazetteer (1711—1799) recorded: "Pan Palace mound, also named Shu Yun mound. It is commonly be referred by common people the Fishing Mound. In the north of mound, it is the water named Pan River. Zhou Tian Qiu in Ming dynasty established the tablet stone saying Pan

Palace.” [26] Da Qing Yitong Gazetteer recorded that: “13th year under Qian Long’s reign, he (Qian Long) visited Pan Pond and there locals built the temporary residence hall for him. In the year 21st, 23rd, 27th, 36th, and 49th, Qian Long wrote poems for the Gu Pan Pond. One of them is to find the location of Pan River and the poem is recorded on tablet stone. Commentary: Pan Palace.” [27] These records indicate that in Ming/Qing dynasty (1368-), there are tablet stones that could function as spatial marker to present the significance and value of the site. It is how the ancient China used natural material like the stone to preserve the value. And the content in every tablet could be traced back to *Book of Poetry* and its signification could be sensed through these fragmental texts/discourses. All these inscriptions from tablet stones are worth discoursing analysis but unfortunately, they are being lost. In what way the records from past concerning uses of heritage site could be re-thought and re-interpreted to re-establish its spatial meanings and significance is what I will interpret and show next.

4. Educational significance on historical space

In history, the site of Pan River used to be dredged and reused for many times. In west of the Pond, there is a water hole which foster the connection of the origin (Wen Xian Well) of the river and the pond. Towards the west of Pond, the water runs from underneath waterway to Pan Bridge in front of Confucius Temple and then runs out the Old Ming city from the Water Gate. This spatial line is appreciated with educational value and aspiration for the reuse of one heritage site. I referred it as Circulation in Educational Spirit. Today, Gu Pan Pond is to be dredged and reused soon but this signification is rarely understood by the Chinese modern people. From the scientific-mode of discourse released by Qufu local government, it goes: “Grand Systematic Waterways Project. It includes building a rubber dam on Si River to reserve the water and bury water tude underneath 104 national-governed road to refill the water in Ming ancient city moat. The purpose is to re-circulate the waterways and increase its volume/yield and improve the water quality.” [28] The Ren Ming website records that: “after the establishment, there will be three eco-waterway system and landscape. The watery environment is to be enhanced and then the whole city and its valor are to be sensed. So it would positively better to improve the tourism.” [29] From these reports, it is clear the decision-making discourse focuses on the eco-environment but it simply shows the complicated and local meanings of the site. But the discourse and experience from the past are ignored. To some extent, it is governed by the rational authorized discourse in grand narrative. And such representation of cultural and historical site is incompatible with “the unique cultural value、mode of thinking and imagination.” [30] However, from the inscription of ancient tablet stone, I could find one alternative way to the spatial and temporal interplay on heritage site. This spatial narrative could offer insight and show how ancient think in nature (earth and heaven) of heritage site while searching the past, and finally achieved to remake this site as historical space.



*Today's Literature Well besides the 104 national-managed road. (2013/4/29
Photography by author)*

4.1. To search the Past in Space

To use the spatial marker like tablet stone to preserve spiritual value is mentioned a tradition in China. Inscriptions on stone show the detailed meanings at certain time of how to use heritage site. 140 years ago, an official called Chen Jin once chaired a project to reuse Pan River site and he wrote down the inscribed essay after the project was completed. This stone shows from details how the site is preserved historically and culturally in historical space. This tablet stone was set about 50 meters east of the south-east corner and it was named Fishing Mound and the stone was lost during the Cultural Revolution (1966-1976). The main idea on inscription was in the year of 1876, Chen Jing, who was higher official dispatched to local Qufu in office, took the order from central government to repair Confucius Temple and with contemporary appointed accompanying official, he went to search for the source of Pan River and thus get prepared for re-dredging the river and re-covering the waterways in Qufu. With this spatial line consciousness, they investigated the trajectory of the past meanings. Doing so, they also searched the literature, went to the heritage site and interviewed the locals. Interesting, while searching, they unearthed many tablet stones and interpret the inscriptions for its original meanings and implication:

From the south to the east, we are searching for the trace of Literature Well. We found a gap on earth and unearthed a bridge out of use and besides we also took out a tablet stone inscribed Yin Long Bridge. Channel-like ditch on either side of farmland is probably the silted waterway. To the end of the waterway, suddenly appears a mound, called Fishing Mound and we found this name on record and guess it should be near the river. The local gazetteer recorded Pan River, Fishing Mound and Literature River

under the item of Fishing Mound, and we think it is Ancient Pan River. When asking locals, there is a place still holding the ancient name called Ancient Pan Pond. This is a big hold, around two meters wide and five feet deep. We could still see water runs out of the west from Fishing Mound to Yinglong Bridge, with a length of 92 feet. On the gate of Bridge, it circulates more than 5000 meters. In this way, Literature Well's water could run into Zhu River and then the whole waterway system is unobstructed [31].

The detailed description is phenomenon-logically important as a way to search the past in space. Space could be a mixture of past, present and even the future. For they could find the forgotten tablet stone buried in earth and found the spatial marker. Besides, they found the Fishing Mound from the literature. Following the record, we also found the most important Literature Well (the source of Pan River) in literature traced back to the classics. Such personalized spatial narrative from this ancient official make an insight to contemporary people that it should be an experience in historical space that nowadays no officials in China would do. To compare with the grand narrative generated by present official document we could only find discourse like "making a gallery-like tourism landscape", "establishing an energetic scenery view and an eco-functional place with facilities like city planning, flood prevention, sight-viewing, and leisure." [32] Such mode of discoursing could not produce the words or sentences that promote any sense of history or respect for this important site. And more importantly, from tablet inscription, we could clearly find out that the ancient people behave and act first to search the past on the spot and then they would review the literature and doing interviews among the locals [33]. Thus it takes time and they as living humans could hear the echoing voices from the past literature and memories. The mixture of common people's voices and the officials is another interesting point where different agency in the present could make a contribution to the value and signification of the historical space. Thus, all voices are in the spatial narrative. This inscription does not only reflect contemporary views on heritage site but also it shows other modes of cultural thinking and representing on heritage site rather than scientific discourse.

4.2. Regenerating the past in Space

Since Qing and Han dynasty (221BC-220), the ancient praised the well-behaving and well-speaking leader or recorded one significant event through spatial makers like tablet stones, which could become the important material for renew the past in present. Learning from the ancient Chinese, Zongjie Wu claimed that "the conservation of heritage could be a process of rebuilding the architecture on heritage site. Apart from the inscribed stone tablet, other material things could all be replaced and renewed." [34] The function of the tablet stone is to mark the space and once the site is remembered, it could bring the spirit alive in various ways and being there forever. This is what I mean regenerating the past in space. History to me could be defined as the past attached to the heritage site, whose reuse is to be enlightened by the aura left from the past. The aura is defined as the value and signification of historical space. To continue the spatial narrative, Chen Jing, the official, has written in his essay about how they found another tablet stone when digging the earth for reconstruction. He mentioned clears when the tablet was rebuilt:

In our dynasty, under the reign of Qian Long, in 1719, the Kong Duke, who were Confucius' descendants, Jifeng and Jisong re-dredge this waterway and they un-

earthed one tablet stone from the former dynasty Ming, It is unknown to me its location but it has 130 years more [35].

The tablet stone has no mention of time and location but only record for twice, this stone is re-restored and re-established. One thing could be clearly see that value in space relates to no politics in which even though the time span is 130 years, the value and signification could still function on this site. To make sense of complicated environment, Chen Jing first resort to time as a way to reason the time of when the tablet stone was set up. It says on the stone: "the earliest establishment of this tablet stone was by Zhang official who was in charge of clearing the waterways in 1526 and he was at Qufu for the project of migrating the local school to the west side of Confucius' Temple. It is when the state governor Chen Fengwu established stone archway in Feb, 1923. So it should be established between 1523 and 1526." [36] After 130 years, Chen Jing raised up the stone unearthed and established a new one at the site of Literature Well. These records to relocate the place of two heritage sites are not only a material manifestation of a good performance or significant historical events, they are the spatial narrative which makes a platform for both past and present. And interestingly, the one beside the Zhu River also inspires the best way to restore historical space. And to renew and hopefully the later generations would know how to the spatial lines were, Chen Jing made an archeological investigation on both the site and the literature and hoped to continue the signification of the space and be afraid the inscription would be incomprehensible by the future. He made his comments inscribed:

In 1526, the governor in chief for restoring the waterway set the tablet stone with words "Restoring the Zhu River" and I made a narrative to this event after him. And after the Kong Duke's dredging work, my work could be the third one. The time of my work is in July, 1867 (ibid).

It is clearly seen that these depictions in performance from a spatial and temporal perspective may encompass the beliefs, desires, hopes, and fears of the official and help show what ties one place to another. A deep understanding of the past is a way to engage evidence within its spatio-temporal context and to provide a platform for spatially-embedded cues. The inscriptions in Chen Jing's narratives show alternative and subaltern narratives that stem from this particular place in certain time. Chen Jing shows uses of heritage site could achieve two layers of meaning and signification: the memories from the past and the respect of the eco-geographical nature of the earth. Thus a scenario will appear always as Chen Jing recorded in a poem that "Endless the Literature and Emitting status of the Literature Well. The waters meet from two sources and lasts for thousands of years. It is some powers that help to reveal the spatial lines for the waterways. To find the clear source of water, and we could make sense of the essence of heritage. To dredge the source of the well, and the water will run long." (ibid) This indicates the uses of heritage site are a commission to the originality and the past would appear as resounding voices to the present. Layers of meanings on inscriptions show the traces of deep contingency and spatial markers performs importantly as a way to achieve the regenerating the spirit in space.

5. Conclusion

It is not difficult to develop and reuse one heritage site, but it is difficult to make it historically deserves respect as what it is [37]. Today, the movement of reusing cultural

heritage site is high in the rise where practitioners choose to build museums, art galleries archeological parks to help preserve the site's historical meanings. Unfortunately, such heritage practices are trapped in the dominant discourses that might separate time and space. Now, the original and local meanings of heritage site remained untouched in local gazetteers, inscriptions and memories of the elders. A straightforward argument should be reiterated that if the value and signification on heritage site could not be understood, there would be a possibility that place is there but its Being will be hid. To borrow the spatial perspective in social and humanistic studies and through reinterpreting historical texts, I hope to raise a new area of debate in exploring reuses of heritage site in China. The historical space is an important idea to blur boundaries between time and space. As showed in the case of *Pan River*, I have demonstrated value and signification of heritage site could be sensed through the spatial narrative written by the ancient. It was like a star in the sky holding the potential to lighten the way of the present to the future. Ancient site in Qufu's local gazetteer was recorded as ancient traces, where "the righteous men went to the site, viewing traces and behaviors towards imagining the ancient." [38] China holds heritage sites of a great number for sure, but the value of using them is to step on the traces of the ancient and think with a dialogical heart, only in this way could we still feel the unchangeable power in historical space and be touched. Moreover, it is how no matter how ruined or vacant this site will be, it could still be sensed as a respective place as moral space.

At last, let me reintroduce Chinese cultural heritage site. It is of the consensus that China is one of the oldest nation with numerous histories and memories. She is also well-known as big country with many world heritage sites that boast the history of thousands of years. Most important of all, I should reconfirm that it is the meanings preserved in the unique Chinese ancient books and Chinese memories that makes China's cultural heritage site special. And cultural heritage site should be appreciated with its capability to renew itself in meaning making interaction with present. Unfortunately, today's Chinese experts thinking in western framework of protection make their voices as dominant discourses. Cultural signification from the remote past is on the verge of totally forgetting. In April, 2013, when I first came to Qufu, I could not feel any cultural or historical meaning about this site as claimed by its slogan. The locals at that time were moving out of their home to give space to re-establishment of architectures for tourism. Sadly, I was told many heart-broken stories as well as odd memories. Also the inscriptions of this site were found before I came to this place but unfortunately I see it is lost and the elder who records its location has passed away. The site is being transformed by the hegemonic discourse reflected in innovative strategy and plans. And it is now a vacant site where more debates and reflections should be done to have an appropriate way to re-build and re-innovate this heritage site. Hopefully, the heritage site as an interface between the past and the present could be intelligible to researchers as well as heritage practitioners in the near future.

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- [32] 见 中华人民共和国环境保护部:山东曲阜市“五大”工程凸显生态水系“亮点”(http://www.zhb.gov.cn/zhxx/gzdt/201208/t20120816_234856.html)
- [33] 见《定乡小识》(清)张道 纂,该古籍乃记杭州西部钱塘江边山地的方志,“因稽访故籍,博咨询乡老口耳”非常贴切地表明中国明清以来古人以“历史人类学”的态度开拓历史空间的传统。
- [34] 吴宗杰.重建坊巷文化肌理:衢州水亭门街区文化遗产研究[J]. 文化艺术研究, 2012(2).
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- [36] 陈锦 清《勤余文牍》:卷六[M] 清光绪四年刻本
- [37] 孔贞业明《阙里志》:卷八[M]早稻田大学图书馆藏

Summary

The idea of heritage site and its management is long dominated by *Authorized Heritage Discourse*, in which the concept of authenticity governs Chinese heritage conservation practices. Nevertheless, spatial turn in history has opened us a window to search for dynamics of meanings on Chinese heritage site. This paper demonstrates a multiple cultural and historical meanings of *Pan River* in Qufu to show how the ancient Chinese made sense of heritage site and how the term we coined as *historic space* is valued in terms of its uses of the past and its deep signification in the present. To be brief, historic space means a layered collection of any texts that could be discovered about one site and the palimpsests of the past are organized in line of cosmological and humanistic principle. In case of *Pan River*, it is also concluded tablet stones used by the ancient are to remember a site and once the site is marked, it is reciprocally integrated with time at its textual facet and ultimately will become a historic space to bring value into view.

